



La Boîte
interculturelle

MUSIC AS AN INTERCULTURAL BRIDGE **IN QUEBEC**

— AN OVERVIEW



Canada 

CONTEXT

This document was drafted to provide an overview of the initiatives that exist in Quebec with regards to the **use of music as a tool for intercultural dialogue and for the fight against racism and discrimination**. The process was not exhaustive; it aimed to provide a summary overview of the various projects currently existing in the province. We will also seize this opportunity for a brief review of scientific literature on the benefits of music as a tool for intercultural dialogue.

Quebec's society is currently very dynamic culturally and linguistically. In 2016, the population was made up of 13.7% first-generation immigrants, as compared with only 9% in 1991.¹ This reality is obvious in Montreal, where a third of the population self-identifies as one or more visible minorities, 34% of Montrealers having been born in another country.² Integration issues, as such, are a concern for all of Quebec's regions, not only for urban areas.

It goes without saying that immigration's positive impacts on our society are quite numerous: economic dynamisation, population rejuvenation, improvement of the social fabric, openness to the world, etc. Yet we know that an increasingly diverse population can also represent a challenge as regards integration, representation and cohabitation.

These issues were covered in depth as part of the 2008 Bouchard-Taylor Commission. Indeed, the Commission's final report deemed "an absolute priority" for the state to encourage the creation and enhanced financing of intercultural-mediation projects throughout

¹ Ministère de l'Immigration, de la Francisation et de l'Intégration, *Présence et portraits régionaux des personnes immigrantes admises au Québec de 2008 à 2017*, Québec, Canada, 2019, p. 31.

² Diversité artistique Montréal (DAM). Nadia HAJJI, *Pour un processus d'équité culturelle : Rapport de la consultation sur le racisme systémique in le milieu des arts, de la culture and des médias à Montréal*, Montreal, Canada, 2018.

Quebec³. It also touched upon the importance of encouraging “in all kinds of ways intercultural contacts as means of reducing stereotypes and fostering participation and integration in Quebec’s society by encouraging intercommunity action in all its forms.”⁴ The organization Diversité artistique Montréal (“DAM”) echoed these recommendations in a recent report (2018) mentioning the impact of systemic racism on the world of art, culture and media in Montreal: “Education from childhood to adulthood, media representations, symbolic barriers between Us and Them, the lack of proximity to racialized persons, preconceived notions, and stereotypes which are implicitly conveyed in a given society implicitly shape the behaviours of individuals.”⁵

DAM strongly advocates that culture and media organizations as well as institutions “reinforce and increase integration projects by racialized artists within the field.”⁶ Among other things, the report advocates for more artistic-residency projects and mediation services that provide a wider showcase for racialized artists.⁷

These two reports remind us that there remains much work to be done for our society to become more inclusive of immigrants and racialized people. Of course, it must be mentioned that reflecting on the creation of intercultural bridges in

³ Bouchard-Taylor, 2008, p. 266.

⁴ Ibid., p. 261.

⁵ Diversité artistique Montréal, 2018, p. 21.

⁶ Ibid., p. 54.

⁷ Ibid., p. 54.



Quebec cannot skirt the issue of the relations between indigenous people and non-natives. The Truth and Reconciliation Commission's report, among other things, mentioned the importance of intercultural dialogue to foster more harmonious social relationships:

"The Commission believes that reconciliation cannot be left up to governments, the courts, and churches alone. There must also be dialogue and action in communities across the country. Reconciliation must happen across all sectors of Canadian society. Canadians still have much to learn from each other."⁸

[La Boîte interculturelle](#) is in line with these recommendations. Its mission is to unite communities from Quebec and abroad by offering unique opportunities for dialogue, creativity and exchange, using mainly music as an intercultural bridge.

In addition to a collaborative music creation process and concert performances, music projects organized by [La Boîte interculturelle](#) ([La terre n'a qu'un soleil 2017, 2018](#) and [Mamu Ensemble Together 2019/2020](#)) rely as much as possible on the host communities—through exchanges between the musicians, the public and citizens, as well as through roundtables, cultural-mediation workshops and the making of documentary films.

Such initiatives are very successful and generate much enthusiasm in Quebec and abroad. This is specifically what led to the drafting of this document, to **highlight music's potential as an intercultural bridge and tool for intercultural dialogue as well as for the fight against racism and discrimination**. First comes a review of some research on the benefits of music in connecting people from various cultures, followed by a (non-exhaustive) list of the organizations working in that direction in Quebec, while the conclusion offers a best-practice guide to ensure the highest possible impact for this type of project.

⁸ TRUTH AND RECONCILIATION COMMISSION OF CANADA, Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada, Winnipeg, Canada, 2005, p. 306.

WHAT IS INTERCULTURALISM?

“Interculturalism as an integrative pluralism is a model focused on seeking balance [...] and toward this goal, it emphasizes **integration, interactions and the promotion of a common culture** while respecting rights and diversity.”⁹ Interculturalism is different from multiculturalism (the coexistence or juxtaposition of minority cultures in relation to the majority’s culture) in that it introduces notions of **reciprocity and interaction**.

THE BENEFITS OF MUSIC

Fascinatingly, several studies¹⁰ have shown that the simple fact of listening to music which comes from “*an other*” culture leads to the development of a **positive** attitude and **empathy** toward that culture.¹¹ Imagine a scenario in which musicians from different cultural origins create a melody together and develop workshops to engage a dialogue with the public: Its potential to take down cultural barriers is immense.

Connecting Beyond Words!

Indeed, in a context of cultural suspicion or incomprehension, music can create the winning conditions for **constructive dialogue** through a **connection based on a deep non-verbal register**. Music seemingly helps us leave behind labels and prejudice, allowing us to connect in a more authentic way with the person in front

⁹ Gérard BOUCHARD, *L’interculturalisme. Un point de vue québécois*, Montréal, Boréal, 2012, p. 51.

¹⁰ See Alexandra LINNEMANN, Jana STRAHLER and Urs M. NATER, “The stress-reducing effect of music listening varies depending on the social context,” *Psychoneuroendocrinology*, 72, 2016, pp. 97-105, and Adrian C. NORTH, Mark TARRANT and David J. HARGREAVES, “The Effects of Music on Helping Behavior: A Field Study,” *Environment and Behavior*, 36-2, 2004, pp. 266-275, quoted in Alvaro ECHANOVE, *Le potentiel de la musique pour les modes de prévention and de règlement des différends*, thesis presented at the Université de Sherbrooke’s faculty of law, Masters’ program in conflict prevention and resolution, Université de Sherbrooke, Sherbrooke, Quebec, 2020.

¹¹ E. CLARKE, T. DENORA and J. VUOSKOSKI, “Music, empathy and cultural understanding,” *Physics of Life Reviews*, 15, 2015, pp. 75-77, quoted in Echanove, 2020.

of us. That is what June Boyce-Tillman, professor of music at Winchester University in England, believes. In her book *Arts Approaches to Conflict*, she highlights the power of music to allow people to communicate beyond words:

*"Words are designed to classify and separate; that is an important function. If I know the names of a group of people, I know that they are separate from me. If we make music together, then we restore that lost unity. These two poles of separateness and togetherness are both needed. A society that ignores music in favor of words runs the risk of losing its togetherness."*¹²

Creating a Social Bond

Music seemingly has the power of transforming our relationship with others biochemically. Indeed, several studies show that synchronized rhythmic efforts—or simply listening to music—fosters the release of endorphins, leading to feelings of proximity and well-being.¹³ In the same vein, according to Piercarlo Valdesolo, professor of psychology and director of the Moral Emotions and Trust Lab at Claremont McKenna College, this synchronism can foster a feeling of similarity and a moral sentiment related to compassion.¹⁴

Moreover, making music and listening to music are linked to the release of oxytocin. According to Mona Lisa Chanda and Daniel Levitin, respectively researcher and professor of neuroscience at McGill University, this hormone is associated with the expression of positive emotions and social bonding. Oxytocin could be the biological foundation of music's social component.¹⁵ Every one of us can remember leaving a concert hall feeling transformed after a touching performance, having felt connected with a group of complete strangers after having sung with them.

The Power to Transform

Kjell Skvillstad, professor emeritus at Oslo University's musicology department in Norway, referring to Maslow's theory, explains that music is also a major trigger for "peak experiences." These exhilarating experiences—again including music concerts—lead to self-realization, transcendence and the integration of internal

¹² June BOYCE-TILLMAN, "Getting Our Acts Together," in M. LIEBMANN (ed.), *Arts Approaches to Conflict*, 1st edition, London, Bristol, Pa, Jessica Kingsley Publishers, 1996, p. 210; see also O'CONNELL, "Music and Conflict," in *Ibid.*, 1996, p. 2; quoted in Echanove, 2020.

¹³ Daniel WEINSTEIN, Jacques LAUNAY, Eiluned PEARCE, Robin I. M. DUNBAR, and Lauren STEWART, "Singing and social bonding: changes in connectivity and pain threshold as a function of group size," *Evolution and Human Behavior*, 37-2, 2016, pp. 152-158; B. TARR, J. LAUNAY and R. I. M. DUNBAR, "Music and social bonding: 'self-other' merging and neurohormonal mechanisms," *Frontiers in Psychology*, 5, 2014; L. K. CIRELLI, "How interpersonal synchrony facilitates early prosocial behavior," *Current Opinion in Psychology*, 20, 2018, pp. 35-39; quoted in Echanove, 2020.

¹⁴ Piercarlo VALDESULO and David Desteno, "Synchrony and the social tuning of compassion," *Emotion*, 11-2, 2011, pp. 262-266; quoted in Echanove, 2020.

¹⁵ CIRELLI (2018), p. 37. Certain evolutionist theories indeed hypothesize that one of music's primary functions was permitting non-verbal communication with infants: A. R. HARVEY, "Music and the Meeting of Human Minds," *Frontiers of Psychology*, 9, 2018, p. 3 and M. L. CHANDA and D. J. LEVITIN, "The neurochemistry of music," *Trends in Cognitive Sciences*, 17-4, 2013, p. 188; quoted in Echanove, 2020.

conflict.¹⁶ Music can thus transport us and reveal us to ourselves through moments of “epiphany.”

In parallel, in their interdisciplinary study, Eric Clarke, Tia DeNora and Jonna Vuoskoski (from Oxford, Exeter and Oslo Universities) show that the act of *making music* is genuinely transformative. By immersing individuals in “altered” situations and states, music events change these individuals.¹⁷ Art becomes both a reflection and a driving force for worldviews. Art also allows a common design for other realities and new identities by allowing, for example, new ways of blending musical genres that are usually rather isolated (flamenco and klezmer, for example).

Fighting Racism and Discrimination

In Norway, a research project explored music’s potential to promote inclusion in the context of multicultural elementary schools. Alleged results are very encouraging: reduction of harassment and bullying; improvement of the representations locals have of migrants; improvement of immigrant children’s self-image.¹⁸



¹⁶ Kjell SKYLLSTAD, “Chapter 12: Managing Conflicts through Music: Educational Perspectives,” in O. URBAIN, “A statement of values for our research on music in peacebuilding: a synthesis of Galtung and Ikeda’s peace theories,” *Journal of Peace Education*, 13-3, 2016; see also: Svanibor PETTAN, “Chapter 9: Music in War, Music for Peace: Experiences in Applied Ethnomusicology,” in O’CONNELL (2010); quoted in Echanove (2020).

¹⁷ Erika CLARKE, Tia Denora and Jonna VUOSKOSKI, 2015, p. 15; quoted in Echanove, 2020.

¹⁸ Kjell SKYLLSTAD, “Chapter 12: Managing Conflicts through Music: Educational Perspectives,” 2017, in URBAIN (dir.) (2016). See also: Svanibor PETTAN, “Chapter 9: Music in War, Music for Peace: Experiences in Applied Ethnomusicology” in O’CONNELL and CASTELO-BRANCO, 2010; quoted in Echanove, 2020.

A SURVEY OF EXISTING PROJECTS IN QUEBEC

We were able to assemble a list of various organizations and projects in Quebec that use music to bring together different cultures using several different models. Here is an overview of what is being done in Quebec, in a list that remains far from exhaustive:

Festivals and Events

Festival Musique du bout du monde de Gaspé (Gaspé)

Festival des rythmes du monde de Saguenay (Chicoutimi)

Festival interculturel de percussions (Sept-Îles)

Festival Innucadie (Natashquan)

Festival des guitares du monde d'Abitibi (Rouyn-Noranda)

Festival des traditions du monde (Sherbrooke)

Festival interculturel d'été de Repentigny (Repentigny)

Festival international des percussions de Longueuil (Longueuil)

Mundial Montréal (Montreal)

Arab World Festival (Montreal)

Sefarad Festival (Montreal)

Festival Nuit d'Afrique (Montreal)

Montreal First Peoples' Festival (Montreal)

MondoKarnaval (Québec)

Les week-ends du Monde (Montréal)

KWE, à la rencontre des peuples autochtones (Québec)

Le Syli d'Or de la musique du Monde du Balattou (Montréal)

Les mardis métissés au théâtre d'Outremont (Montréal)

Most of these projects make it their goal to promote diversity and the discovery of cultures through music. They present world-music concerts. It seems obvious, however, that this type of event is mostly offered in urban environments.

Intercultural creation projects

La Boîte interculturelle

LaBoîte interculturelle's most recent project, Mamu Ensemble Together, was held in the community of Mani-utenam, in Sept-Îles, as well as in Mauricie, bringing together Innu (Shauit), Burkinabe (Salif Sanou a.k.a. "Lasso") and Panamanian (Saulo Olmedo Evans) artists. The project's goal was to generate intercultural exchanges with music as a tool for dialogue. These exchanges crystallized with the meetings between the musicians and the rural communities. The meetings triggered a series of discussions on the reinforcement of positive social ties that can be established between diverse cultural communities. Music served as leverage to facilitate overcoming differences. The goal was to reach people where they live, outside large city centres.

Shauit, Lasso and Saulo used interactive activities as ways to communicate and share, in order to foster the active involvement of the local population. This was documented to produce a short film commemorating the artists' visits in the communities.

N.B. (March 20, 2020) Given the situation related to the coronavirus, the project had to be shortened and some activities were postponed. An update on the project's continuation will be provided as soon as the situation allows.

Constantinople


"Constantinople is a musical ensemble that chose the journey—geographical certainly, but also historical, cultural and inner—as its cornerstone. It draws inspiration from all sources and aims for distant horizons. Inspired by the ancient city illuminating the East and West, Constantinople was founded in 1998 in Montreal [...]. Since its founding, the ensemble promotes the creation of new works incorporating musical elements of diverse musical traditions around the world."¹⁹

Constantinople offers a program of concerts co-created following a cultural hybridization approach between musicians from diverse horizons.

Chaakapesh: The Trickster's Quest

This is a chamber opera created in 2018 which came out of the collaboration of Inuit and First Nations artists, Canadian composer Matthew Ricketts, Cree playwright Tomson Highway, and Montreal's Symphonic Orchestra. The opera premiered at the Maison symphonique de Montréal before touring in three indigenous communities in Northern Quebec. It draws its inspiration from an

¹⁹ <https://constantinople.ca/en/home/the-ensemble/>.



indigenous legend filled with hope and seeks to establish a dialogue between peoples by mixing languages, music and cultures. A documentary was also produced during the tour in Nunavik, and cultural mediation workshops were organized with members of the Inuit communities visited.

Chantons ensemble

Chantons ensemble is a collective composed of refugees of Syrian, Burmese and Congolese origin, immigrants, as well as Quebecers born here. The project's goal is to foster exchanges between the refugees and, on one hand, other immigrants and, on the other hand, people from their new host country, in ways that make it easier for them to integrate in Quebec society. Lyrics for the song "*La langue de nos âmes*" were imagined collectively, and they convey a desire for more closeness in coexistence. The song and video clip are some of the tangible results of the group's work, which stems from an initiative by Professor Maria Teresa (Maïté) Moreno and several of her colleagues at Québec City's Université Laval. The initiative is part of a joint research project between Université Laval's music and social-service departments. The research is ongoing and should soon produce its first scientific papers.

Organizations whose main intervention tool is music

Musique traditionnelle, centre de valorisation du patrimoine vivant (Québec City)

Musique nomade + Nikamowin (Montreal and on tour)

Jeunesses musicales Canada (Montreal)

Jeunes musiciens du monde (Montreal, Québec City, Sherbrooke, Val-d'Or, Laval)

Centre des musiciens du monde (Montreal)

Most of these organizations have a mission to create or distribute traditional (and contemporary) music as well as to facilitate intercultural meetings among artists. The last three offer musical activities to the public, more particularly to youths.

Musique nomade's team, for example, travels to communities and cities to offer free music-and video-recording services and then broadcasts the results on its listening platform, Nikamowin. In doing so, the project intends to demonstrate the diversity and strength of indigenous music and culture, and to reunite these on a single platform to make it easier for the public and broadcasters to access.

Intercultural mediation organizations

Carrefour de ressources en interculturel (CRIC) (Montreal)

Cabaret de la diversité (Mont-Joli)

Production Marie-Chevrier (Laurentians)

Médiation culturelle Ville de Montréal (Montreal)

Culture pour tous (throughout Quebec)

The above-mentioned organizations use various means, including music, in their intercultural education and mediation activities, which they offer in schools and to the general public.

Culture pour tous, for example, has led a project entitled *Une chanson à l'école*. During the last edition, hundreds of thousands of children from Quebec and French-speaking Canada joined their voices in a song by Elisapie available online to inaugurate the Journées de la culture in song. The goal was to create social bonds and bridges while exploring the Salluit (Nunavik)-born singer's musical universe.

Distribution and support platforms

Vision Diversité — MUZ (Montréal)

Montréal, arts interculturels — MAI (Montréal)

Diversité artistique Montréal — DAM (Montréal)

These distribution platforms and support organizations all have the mission to promote inclusion, diversity and interculturalism by producing shows that include those of immigrant and racialized artists and by acting as bridges to provide tools for the Montreal ecosystem to deal with diversity-related issues.

Vision Diversité, for example, offers a venue for concerts to promote the rich cultural musical intermixing that nourish the creation of diverse musicians who choose Montreal as their creative home.

As for the DAM, its mission is “to promote inclusion and cultural equity by supporting immigrant and racialized artists of all disciplines in the development of their careers [and] to increase awareness of ethnocultural diversity issues as well as empower the community to address them.”²⁰

²⁰ <https://www.diversiteartistique.org/a-propos/mandat/>.

TOWARD BETTER PRACTICES

This brief overview shows how music can genuinely be an effective tool in the creation of intercultural bridges. Music becomes a way to make another culture gain in notoriety, to better understand—and thus respect—that culture. Also noticeable is the fact that joint musical activities are a way of creating a bond and developing mutual trust.

It must be noted, however, that music, if not used well, can lack such efficiency and even have the opposite effect (reinforcing stereotypes, divisions, incomprehension, etc.). Using music in an intercultural space is not sufficient: a particular spirit is also necessary. Music must align with a specific context characterized by tolerance, kindness, democracy, dialogue, and non-violence.²¹

In light of our survey, there seem to be a few precise practices to enact when using music to create an intercultural bridge.

Beware of Essentialism

Care must be taken not to promote a stereotypical or caricature-like vision of “world music” by presenting it as an exotic object rather than as an integral part of Quebec society.

In accordance with research that has demonstrated that for a richer, more transformative intercultural dialogue, all parties must be involved, isn't it appropriate to conclude that more meeting opportunities between artists and communities would be advisable, as a way of going beyond stereotypes?

The Intergroup-contact Hypothesis: the Importance of Community Involvement

We propose using the intergroup-contact hypothesis to better measure the efficiency of the intercultural musical projects mentioned above as regards the reduction of racism and discrimination. The hypothesis stipulates that “under certain favourable conditions, the more contacts there are between members of different groups, the more those members will learn to know one another, and the less discrimination will occur between them.”²² Widely studied in the field of psychology, the hypothesis specifies the ideal conditions to foster genuinely improved closeness between two groups with distinct cultures. Three conditions must be met:

²¹ Alvaro ECHANOVE, 2020, p. 81.

²² Benoit CÔTÉ and Laurence METTEWIE, “Les relations entre communautés linguistiques en contexte scolaire et communautaire : regards croisés sur Montréal and Bruxelles,” *Éducation and francophonie*, vol. XXXVI:1, 2008, p. 14. See also: T. F. PETTIGREW, *Intergroup Contact Theory*, department of psychology, University of California, Santa Cruz, California, 1998, pp. 65–85.

- A) The members perceive that they have a common goal which unites them, and that they need to cooperate to reach that goal;
- B) The members are on an equal footing, each having equal status;
- C) The members are surrounded by people who value harmonious group relations.

Three cognitive mechanisms maximize intergroup contacts:

- 1) Relationships are personalized;
- 2) A common identity emerges, which unites participants;
- 3) Groups feel positive effects regarding the other group.

In light of these criteria for analysis, some projects can be identified as more susceptible to create a significant intercultural bridge.

Music festivals and concerts seem the most common approach chosen to create a space for intercultural meetings. Such events are certainly relevant in developing positive results when faced with another culture, but they don't always foster in-depth dialogue and mediation between the community and the artists. Some festivals, such as the **Festival des traditions du Monde de Sherbrooke**, in Sherbrooke, offer numerous workshops (music, culinary, etc.), conferences and opportunities to exchange with artists. Proposing significant interactions between artists and community, this approach is better suited to meeting the criteria of intergroup contacts as described above.



Indeed, exposition to music is not enough to trigger an in-depth change of mentalities. To meet the intergroup-contact conditions, musical residencies and co-creation projects combined with community dialogue seem best. Université Laval's *Chantons ensemble* project provides a good example of this.

Mamu Ensemble Together is another such example. Participating artists cooperate to make a common musical creation (condition A) as equals (condition B) in a context where municipal, academic, community, and government authorities support and value the approach (condition C).

More Research

As this brief survey suggests, the impact of intercultural projects would benefit from financial support and further study. A March 2019 study by the Conseil québécois de la musique confirms that cultural organizations often lack the time, staff and resources required to evaluate their own mediation activities.²³ Encouraging organizations to better evaluate their impact and providing them with the means to do so is necessary to emphasize best practices.

It should be noted that most scientific studies regarding music as a tool for integration come from outside Quebec and Canada. Quebec universities, however, show an increasing interest in the topic. Université Laval's *Chantons ensemble* project demonstrates this. Moreover, in October 2019, the Observatoire interdisciplinaire de création et de recherche en musique de l'Université de Montréal held a conference on **musical practice as a tool for social integration**. New study results will soon be published.

Getting Out of the City and Sustainability

Although this document does not pretend to be exhaustive, and even though there may be projects or actions held in rural settings which have escaped our attention, our overview shows that the greater part of intercultural activities, festivals and projects are held in urban settings. The survey thus demonstrates a strong need for initiatives in rural settings, in which citizens participate.

Mentioning the significance of the activities and projects' sustainability is also relevant. Long-term development and recurring financing is necessary for proven impact and results.

²³ Nouvellon COUILLARD, 2003; Bellanger JACOB, 2014; quoted in: KIRCHBERG, Panorama de la médiation de la musique au Québec : Définitions, acteurs and enjeux, 2018, p.2

In Conclusion

This overview had the primary goal of listing the major activities held in Quebec with regards to music, as well as identifying the impact music has on our society.

Taking for granted that what matters most is not the destination but the path taken, we can suppose that all these actions can lead to a positive change, be it large or small. We live in a world that is increasingly multicultural and we interact daily with citizens from all horizons. Recognizing, respecting and appreciating everyone's input will allow trust to grow within communities. No matter their nature, exchanges contribute to everyone's development—personally, professionally and socially.

The intermixing of cultures is accelerating, and we now have to create a common language, as it will allow every group to better understand others. Emphasizing cultural and community development processes will foster deeper communication while creating new opportunities along the way. The best strategies to better understand and appreciate our similarities stem from individual and collective experiences.

Culture, exchange, change

Exchange: Motivated by the desire to share and learn from one another.

Culture: Ready to get to know more about the “other's” way of life, tradition and customs while accepting its distinctive nature.

Change: Engaged in a process of change for a future in which humanity respects differences.



Are you interested in music as a tool for dialogue? Would you like to exchange on the subject or develop a community partnership? La Boîte interculturelle would be happy to receive your comments and suggestions. Everyone's expertise should be leveraged to create a synergy that will lead us to better results.

boiteinterculturelle@gmail.com | Nathalie Lévesque

**"Music is humanity at its best."
- Hubert Reeves**

"This correlation is well known. The Other that is near is no cause for worry or offence; the far-way Other, the unknown, imagined, virtual Other is the issue. That is what must be removed from the imagination. In this sense, our forums accomplished important work, helping to show who immigrants are in all of their diversity, and perhaps more important, by showing what they are not."²⁴

"In the face of conflicts in the local as well as the global arena, the rediscovery of the socially bonding functions of music is a pressing need. The musical ensemble may retrace its role as a central space or workshop for cooperative cultural and social learning, for problem solving, for developing a sense of 'collective affectivity' and shared emotions, and for celebrating diversity."²⁵

"Moreover, systemic racism directly strikes the cultural world despite the fact that it is a vector of belongingness to society and of social cohesion, and such racism excludes non-white minorities from Quebec's identity."²⁶

Research and writing: Samuel Couture-Brière, Noemi Lira from Autrement d'ici and Nathalie Lévesque—on behalf of La Boîte interculturelle.

²⁴ COMMISSION BOUCHARD TAYLOR, 2008, p. 237.

²⁵ SKYLLSTAD, 2007, p. 177; quoted in Echanove, 2020.

²⁶ DIVERSITÉ ARTISTIQUE MONTRÉAL, 2018, p. 23.

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